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1 *Tamburlaine* 1968.

Line 1968 of Wagner's edition, corresponding to 5. 1. 187 of Bullen, reads :

And [mask] in cottages of strowed [reeds].

Here AB have *martch*, and C *march*, *mask* being Dyce's emendation. Again, AB have *weeds*, C *weedes*, *reeds* being Dyce's conjecture. I would suggest :

And match in cottages on strowed weeds.

For *match* one might think of *mate*, but this is not so close to the received text. So *reeds* would yield a good sense with *match* or *mate*, but the change is unnecessary.

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## LUCIAN AND JONSON.

Ward accepts the conjecture of Gifford that Jonson took the plot of his *Volpone* from an incident in Petronius. This incident, in brief, is as follows :—Eumolpus, a penniless poet, goes to Crotona, a city swarming with legacy-hunters. Here he gives himself out to be a very rich man, whose wealth and slaves are on the way from Africa. At once the *captatores* throng about him with honors, attentions, and gifts. Thus he lives for a while in great splendor, but haunted by the fear of what will happen to him when the fraud is discovered, as it soon must be. Here the fragment breaks off, and we are left in ignorance of his fate.

I do not believe this to have been the source of *Volpone*. Jonson could have got as much as this from Horace and Juvenal. But there are two passages in Lucian which fit the case exactly ; so closely, indeed, that I can hardly believe that they have escaped all the commentators, though I have not met with any reference to them.

The first occurs in the dialogue between Terpsion and Pluto. Terpsion complains that rich old Thucritus, to whom he had been paying assiduous court in hopes of a fat legacy, is still living at the age of ninety, while he, Terpsion, is dead at thirty. He goes on (I quote from the Fowlers' translation) :

"He always looked as if he were at the point of death. I never went to see him but he would groan and squeak like a chicken barely out of the shell. I considered that he might step into his coffin at any moment, and heaped gift upon gift for fear of being outdone in generosity by my rivals."

The second is in the Dialogue of Simylus and Polystratus. Here it is the rich and childless old man who tells how, when he was alive, his doors were thronged by legacy-hunters loaded with gifts :

"I gave each an express promise to make him my heir : he believed and treated me to more attentions than ever ; meanwhile I had another genuine will, which was the one I left, with a message to them all to go hang.

*Si.* Who was the heir by this one? . . .

*Pol.* . . . It was a handsome young Phrygian I had lately bought."

The whole comedy of *Volpone*, except the *peripeteia* in the last act, is in these passages as an oak is in an acorn.

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## THE SIMPLIFICATION OF FRENCH ORTHOGRAPHY. I.

## THE ACADEMIE FRANÇAISE VERSUS THE RAPPORT OF PAUL MEYER.

The great battle for the reform of French orthography has now been fought. It is the purpose of this article to give an account of it.

The most important result of the past twelve month discussion—let it be said at once—is that the problem of the reform has now been taken from the hands of dilettanti and entrusted to scholars. Of course, many very distinguished men have for years fought along the line of progress (Havet, Clédât, Renard, Lecoultré, etc.), but they did so on their own private initiative and for their own personal satisfaction. Now, the people who are best qualified in France have been called upon officially, by the Minister of Public Instruction, to express their opinion. They have done it in a conservative spirit or in a progressive spirit, to the best of their knowledge,